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PRICE TWENTY-FIVE CENTS

A SLACKER (?) FOR THE CAUSE

PATRIOTIC SKETCH

BY

B. A. HEDGES

Fitzgerald Publishing Corporation
SUCCESSOR TO
DICK & FITZGERALD

PLAYS FOR FEMALE CHARACTERS ONLY

15 CENTS EACH

| | | |
|-----------------------|-----------------------------------|----|
| CRANFORD DAMES. | 2 Scenes; 1½ hours..... | 8 |
| GERTRUDE MASON, M.D. | 1 Act; 30 minutes..... | 7 |
| CHEERFUL COMPANION. | 1 Act; 25 minutes..... | 2 |
| LESSON IN ELEGANCE. | 1 Act; 30 minutes..... | 4 |
| MAIDENS ALL FORLORN. | 3 Acts; 1½ hours..... | 6 |
| MURDER WILL OUT. | 1 Act; 30 minutes..... | 6 |
| ROMANCE OF PHYLLIS. | 3 Acts; 1½ hours..... | 4 |
| SOCIAL ASPIRATIONS. | 1 Act; 45 minutes..... | 5 |
| OUTWITTED. | 1 Act; 20 minutes | 3 |
| WHITE DOVE OF ONEIDA. | 2 Acts; 45 minutes..... | 4 |
| SWEET FAMILY. | 1 Act; 1 hour..... | 8 |
| BELLES OF BLACKVILLE. | 1 Act; 2 hours..... | 20 |
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| MERRY OLD MAIDS. | (25 cents.) Motion Song..... | 11 |

PLAYS FOR MALE CHARACTERS ONLY

15 CENTS EACH

| | | |
|--------------------------------|---|----|
| APRIL FOOLS. | 1 Act; 30 minutes..... | 3 |
| BYRD AND HURD. | 1 Act; 40 minutes..... | 6 |
| DARKEY WOOD DEALER. | 1 Act; 20 minutes..... | 3 |
| WANTED, A MAHATMA. | 1 Act; 30 minutes..... | 4 |
| HOLY TERROR. | 1 Act; 30 minutes..... | 4 |
| MANAGER'S TRIALS. | 1 Act; 1 hour..... | 9 |
| MEDICA. | 1 Act; 35 minutes..... | 7 |
| NIGGER NIGHT SCHOOL. | 1 Act; 30 minutes..... | 6 |
| SLIM JIM AND THE HOODOO. | 1 Act; 30 minutes..... | 5 |
| WANTED. A CONFIDENTIAL CLERK. | 1 Act; 30 minutes | 6 |
| SNOBSON'S STAG PARTY. | 1 Act; 1 hour..... | 12 |
| PICKLES AND TICKLES. | 1 Act; 20 minutes..... | 6 |
| HARVEST STORM. | 1 Act; 40 minutes..... | 10 |
| CASE OF HERR BAR ROOMSKI. | Mock Trial; 2 hours.... | 28 |
| DARKEY BREACH OF PROMISE CASE. | Mock Trial. | 22 |
| GREAT LIBEL CASE. | Mock Trial; 1 Scene; 2 hours..... | 21 |
| RIDING THE GOAT. | Burlesque Initiation; 1 Scene; 1½ hours | 24 |

FITZGERALD PUBLISHING CORP'N, 18 Vesey St., N. Y.

A SLACKER FOR THE CAUSE

A SKETCH IN ONE ACT

BY B. A. HEDGES

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SUCCESSOR TO
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18 Vesey Street New York City

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A SLACKER FOR THE CAUSE

CHARACTERS.

BETTY TRUESDALE.....An "All-American" Girl
MR. TRUESDALE.....Her Father
LIEUT. MCCHESENEY.....In love with Betty
DICK MORGAN, *the "SLACKER" (?)* ..Also in love with
Betty

TIME.—The present. LOCALITY.—A Military Port.

TIME OF PLAYING.—About 20 minutes.

COSTUMES.—Appropriate to characters portrayed.

STAGE DIRECTIONS.

As seen by performers on the stage, facing audience.
D.R. means door on right hand; D.L., door on left hand.
UP, towards rear of stage; DOWN, towards footlights.



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A SLACKER FOR THE CAUSE

SCENE.—*A parlor furnished elaborately or simply, as may be desired, with doors R. and L.* DISCOVERED BETTY TRUESDALE at piano, playing an up-to-date war song; LIEUT. MCCHESENEY leaning on piano, singing.

LIEUT. MCCHESENEY (*as song ends*). Betty, I—I can't help it. (*Takes her hand*) I love you. Isn't there any hope for me at all?

BETTY (*rising and withdrawing hand*). Why, Mr. McChesney, have you forgotten that I am engaged to Dick Morgan, your friend? Is this the way you show your friendship?

MCCHESENEY (*discomfited*). I know, Betty, but when a man loves as I do, he isn't to be blamed if he doesn't think much about the duties of friendship. I expect to sail for France in a very few days now. Dick will have you all to himself, then, since he was so unfortunate (*Sarcastically*) as to have his eyes injured during his long vacation last winter, thereby being exempted from the service.

BETTY (*indignantly*). That will do, Mr. McChesney. I do not like the tone which you use in speaking of your friend. You will please excuse me.

[EXIT D.L., *haughtily*.

MCCHESENEY. Confound it, I didn't go at it right. Humph! If I had eyes half as good as Dick Morgan's, I'd be satisfied.

ENTER MR. TRUESDALE D.L.

MR. TRUESDALE. What's up, my boy? I just passed

A Slacker for the Cause

Betty in the hall and she looked like a small young hurricane. You haven't quarreled, I hope?

MCCHESNEY. Well, rather! I couldn't keep still any longer and just blurted out my declaration of love to your daughter. I guess I made some slighting remark about Morgan and his poor eyes, too, and Betty left in a rage. I am afraid I rather queered my chances with her, in fact.

MR. TRUESDALE. Hmmn! I see. You weren't as diplomatic as you should have been, I suspect. I'll have a word with her, myself. Perhaps I can make her see things in the right light. Why, man, I'd disown the girl before I'd let her marry a slacker like Morgan. Bad eyesight. Bah! Everybody knows it was all a bluff. How he ever got past the exemption board is a mystery to me; but I'll wager there was a graft in it for somebody. Think of it—a Truesdale marrying an able-bodied man who isn't in navy blue or army khaki—marrying a slacker! Not if I know anything about it. You run along now, my boy, and come back here in a quarter of an hour or so. I think Betty will see things a little differently by that time.

MCCHESNEY. Thank you, Mr. Truesdale, I shall do as you say.

[EXIT TRUESDALE D. L. MCCHESNEY D. R.

ENTER D. R., DICK MORGAN. Wears a pair of dark glasses.

MORGAN. So my rival has been here before me! (*Lays hat on table*) Well, he didn't look exactly cheerful as I passed him just now. (*Sits, and picks up newspaper from table*) Gad, it makes my blood boil to have to take his pretended friendship and sympathy, when all the time I want to give him a good lick under the chin that would knock that smile permanently from his face. Well, my day will be coming pretty soon if he isn't careful. Hello! I see the marines are still making things

hot for the Huns. Bully for them! (Throws glasses to table impatiently and reads eagerly)

ENTER, D.L., BETTY. She pauses a moment, surprised to see MORGAN without his glasses. She then comes forward slowly.

BETTY. Good evening, Mr. Morgan. Aren't you afraid you'll injure your eyes without your glasses?

MORGAN (rises hastily and grabs up glasses). Why—why—good evening, Betty. No, the—that is, the fact is—

BETTY (coldly). You mean that the fact is that you really don't need glasses at all, do you not? Isn't that the truth?

MORGAN (still holding glasses in his hand). Yes, but— (Checks himself) Yes, it is quite true. I do not need glasses. My eyes are all right.

BETTY. I had begun to suspect as much. I am very sorry to learn that my suspicions were justified. Since that is the case, you will do me a very great favor by taking this ring and departing at once. You may rest assured that I shall not disclose your secret to the authorities. I am too much of a red-blooded American girl, however, to have anything but contempt for a man who shirks his duty these days—a slacker!

MORGAN (takes ring). Betty, I am sorry. (Turns to go)

BETTY (tearfully). Dick, Dick, isn't there anything you can say in your defense?

MORGAN (turning towards her). No, Betty. Good-bye. [EXIT D.R.]

BETTY (sinking dejectedly into a chair, buries her face in her handkerchief. Suddenly she springs to her feet and stamps her foot angrily). I don't care! I hate him!

ENTER, D.R., MCCHESEY.

A Slacker for the Cause

MCCHESNEY. Whom? The Kaiser? So do I.

BETTY. And I hate all those men who claim to be good Americans and yet, although physically able, won't don the uniform of Uncle Sam and help blow the Kaiser and his *kultured* crew sky high! Oh, I wish *I* were a man!

MCCHESNEY (*aside*). I'll bet she's onto Morgan. (*Aloud*) Come, now, I'm glad you're not a man. If we just had a few more women of your type in this country, it wouldn't be long until General Pershing and his boys would be eating breakfast in the Kaiser's dining-room. Why, who *wouldn't* fight for a country and a flag that produced a girl like you!

BETTY. Dick Morgan wouldn't. I've just found out that there's nothing the matter with his eyes at all.

MCCHESNEY. Why, aren't you mistaken? I can't believe old Dick would be so deceptive, so cowardly.

BETTY. He is! He admitted it. I'm through with him forever!

MCCHESNEY. Betty! (*Again takes her hand*) And is there hope for me after all? (*TRUESDALE appears D.L.*)

BETTY. Yes, if you still want me.

MCCHESNEY. Do I want you! (*Starts to kiss her when BETTY sees her father in the door and draws back*)

ENTER D.L., TRUESDALE.

MR. TRUESDALE (*laughs delightedly*). Well, well, congratulations, my boy. (*Shakes hands with MCCHESNEY*) Betty, my dear, I am glad to see that you have come to your senses and made the right choice.

ENTER, D.R., MORGAN, in uniform of U. S. Lieutenant.

MORGAN. Good evening, everybody. (*All show surprise*)

BETTY. Dick! In uniform!

MCCHESNEY (*sneeringly*). You've been to the costumer's, I see.

MORGAN. No, only to the office of the federal marshal. Mr. Schneider, alias Lieut. McChesney, I'll trouble you for that paper which I see bulging from your coat pocket. (*McCHESNEY darts a quick glance at his side pocket, then reaches for his hip pocket. MORGAN quickly covers him with a revolver, and MCCHESNEY lets hand fall*) No, the coat pocket—the one you just looked at so hastily. Quickly! (*MCCHESNEY takes document from pocket and hands it to MORGAN. DICK lays revolver aside and spreads paper on table*) Ah, here it is, just as I thought—the complete information concerning the sailing of this week's transports—the time of their sailing, the place, the number of men on board each, their routes and destinations. A few more hours and I suspect this information would have been in the hands of the U-boat commanders. (*Meanwhile, MCCHESNEY has been creeping toward D.L. He gains it and suddenly darts out*)

MR. TRUESDALE (*seeing escape*). Dick, Dick, you've let the infernal scoundrel escape. After him, man. He'll get out the back way.

MORGAN (*folding paper and laughing*). Oh, I guess he won't get very far. I forgot to tell him that four of my men are waiting outside to give him the most cordial kind of a reception. I very much fear that our recent good friend will spend a night in the guardhouse and will face a court martial in the morning. We've been on his track quite a while, but it was only this evening that we caught his accomplice who confessed everything. You see, I got my commission during that three months' vacation in the training camp. This job was my first assignment, and I'm glad it's all over, for it hasn't been what you would call a pleasure. (*Puts paper into pocket*)

MR. TRUESDALE. Dick, I'm sorry. I apologize. I guess I'm another of those well-meaning Americans who are so quick to condemn the government and find graft in its officials. I thought you had *bought* your exemption.

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MORGAN. Oh, that's all right, Mr. Truesdale. Appearances were rather deceptive.

MR. TRUESDALE. Well, I'll leave Betty to your tender mercy. She's a pretty good soldier most of the time, but she looks as though she might be ready to beg quarter just now. [EXIT, chuckling, D.L.]

BETTY (*head down*). Can you ever forgive me, Dick?

MORGAN (*takes ring from pocket*). Betty, there is only one girl in the world whose finger this ring will fit. If she will just put it on again and keep it there forever, I'll promise to bring her a curl from the Kaiser's mustache for a wedding present. (*BETTY goes to him, extending finger*)

CURTAIN.

MILITARY PLAYS

25 CENTS EACH

| | M. | F. |
|----------------------------------|---------------------------------------|------|
| BY THE ENEMY'S HAND. | 4 Acts; 2 hours..... | 10 4 |
| EDWARDS, THE SPY. | 5 Acts; 2½ hours..... | 10 4 |
| PRISONER OF ANDERSONVILLE. | 4 Acts; 2¼ hours.. | 10 4 |
| CAPTAIN DICK. | 3 Acts; 1½ hours | 9 6 |
| ISABEL, THE PEARL OF CUBA. | 4 Acts; 2 hours.... | 9 3 |
| LITTLE SAVAGE. | 3 Acts; 2 hours; 1 Stage Setting..... | 4 4 |
| BY FORCE OF IMPULSE. (15 cents.) | 5 Acts; 2½ hours | 9 3 |
| BETWEEN TWO FIRES. (15 cents.) | 3 Acts; 2 hours | 8 3 |

RURAL PLAYS

25 CENTS EACH

| | | |
|--------------------------------|--|-----|
| MAN FROM MAINE. | 5 Acts; 2¼ hours..... | 9 3 |
| AMONG THE BERKSHIRES. | 3 Acts; 2¼ hours..... | 8 4 |
| OAK FARM. | 3 Acts; 2½ hours; 1 Stage Setting..... | 7 4 |
| GREAT WINTERSON MINE. | 3 Acts; 2 hours..... | 6 4 |
| SQUIRE THOMPKINS' DAUGHTER. | 5 Acts; 2½ hours | 5 2 |
| WHEN A MAN'S SINGLE. | 3 Acts; 2 hours..... | 4 4 |
| FROM PUNKIN RIDGE. (15 cents.) | 1 Act; 1 hour... | 6 3 |
| LETTER FROM HOME. (15 cents.) | 1 Act; 25 minutes | 1 1 |

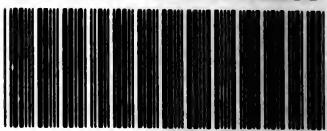
ENTERTAINMENTS

25 CENTS EACH

| | | |
|---|------------------------|-------|
| AUNT DINAH'S QUILTING PARTY. | 1 Scene..... | 5 11 |
| BACHELOR MAIDS' REUNION. | 1 Scene..... | 2 30 |
| IN THE FERRY HOUSE. | 1 Scene; 1½ hours..... | 19 15 |
| JAPANESE WEDDING. | 1 Scene; 1 hour..... | 3 10 |
| MATRIMONIAL EXCHANGE. | 2 Acts; 2 hours..... | 6 9 |
| OLD PLANTATION NIGHT. | 1 Scene; 1¼ hours..... | 4 4 |
| YE VILLAGE SKEWL OF LONG AGO. | 1 Scene. | 13 12 |
| FAMILIAR FACES OF A FUNNY FAMILY..... | | 8 11 |
| JOLLY BACHELORS. Motion Song or Recitation..... | | 11 |
| CHRISTMAS MEDLEY. 30 minutes..... | | 15 14 |
| EASTER TIDINGS. 20 minutes..... | | 8 |
| BUNCH OF ROSES. (15 cents.) | 1 Act; 1½ hours..... | 1 13 |
| OVER THE GARDEN WALL. (15 cents)..... | | 11 8 |

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COMEDIES AND DRAMAS

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| | M. | F. |
|---|----|----|
| BREAKING HIS BONDS. 4 Acts; 2 hours..... | 8 | 3 |
| BUTTERNUT'S BRIDE. 3 Acts; 2½ hours..... | 11 | 6 |
| COLLEGE CHUMS. 3 Acts; 2 hours; 1 Stage Setting..... | 9 | 3 |
| COUNT OF NO ACCOUNT. 3 Acts; 2½ hours..... | 9 | 4 |
| DEACON. 5 Acts; 2½ hours..... | 8 | 6 |
| DELEGATES FROM DENVER. 2 Acts; 45 minutes.... | 3 | 10 |
| DOCTOR BY COURTESY. 3 Acts; 2 hours..... | 6 | 5 |
| EASTSIDERS, The. 3 Acts; 2 hours; 1 Stage Setting | 8 | 4 |
| ESCAPED FROM THE LAW. 5 Acts; 2 hours..... | 7 | 4 |
| GIRL FROM PORTO RICO. 3 Acts; 2½ hours..... | 5 | 3 |
| GYPSY QUEEN. 4 Acts; 2½ hours..... | 5 | 3 |
| IN THE ABSENCE OF SUSAN. 3 Acts; 1½ hours..... | 4 | 6 |
| JAIL BIRD. 5 Acts; 2½ hours..... | 6 | 3 |
| JOSIAH'S COURTSHIP. 4 Acts; 2 hours..... | 7 | 4 |
| MY LADY DARRELL. 4 Acts; 2½ hours | 9 | 6 |
| MY UNCLE FROM INDIA. 4 Acts; 2½ hours..... | 13 | 4 |
| NEXT DOOR. 3 Acts; 2 hours..... | 5 | 4 |
| PHYLLIS'S INHERITANCE. 3 Acts; 2 hours..... | 6 | 9 |
| REGULAR FLIRT. 3 Acts; 2 hours..... | 4 | 4 |
| ROGUE'S LUCK. 3 Acts; 2 hours..... | 5 | 3 |
| SQUIRE'S STRATAGEM. 5 Acts; 2½ hours..... | 6 | 4 |
| STEEL KING. 4 Acts; 2½ hours..... | 5 | 3 |
| WHAT'S NEXT? 3 Acts; 2½ hours..... | 7 | 4 |
| WHITE LIE. 4 Acts; 2½ hours..... | 4 | 8 |

WESTERN PLAYS

25 CENTS EACH

| | | |
|--|----|---|
| ROCKY FORD. 4 Acts; 2 hours..... | 8 | 3 |
| GOLDEN GULCH.. 3 Acts; 2¼ hours..... | 11 | 3 |
| RED ROSETTE. 3 Acts; 2 hours..... | 6 | 3 |
| MISS MOSHER OF COLORADO. 4 Acts; 2½ hours.... | 5 | 3 |
| STUBBORN MOTOR CAR. 3 Acts; 2 hours; 1 Stage Setting | 7 | 4 |
| CRAWFORD'S CLAIM. (15 cents.) 3 Acts; 2¼ hours. | 9 | 3 |

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